

AMERICAN *Squares*

SQUARE · ROUND · FOLK
DANCE

JULY 1962

Vol. 17 — No. 11

35c



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OUT of the MAIL BAG

Dear Arvid:

I received a complimentary copy of AMERICAN SQUARES from Merrbach Record Service, Houston, Texas and was very greatly pleased. I liked all the articles, features.

F. G. Pearson
Groves, Texas

Dear Arvid:

In regards to the article in the January, 1962 AMERICAN SQUARES entitled "Rejected," I would like to give one method for forming a "made" square. When one or two couples are late in filling a square, one or more early couples separate from their partners and fill the empty places making it look as though they are waiting for their partners.

"Chappie" Chapman
Encino, Calif.

Dear Arvid:

We enjoyed the May issue of AMERICAN SQUARES, as we have those of the past. Were especially pleased with the article by the Knapps, whom we have had the pleasure of meeting.

June & John Strong
Santa Maria, Calif.

Dear Arvid:

Just a pat on the back for the fine publication you've been turning out. AMERICAN SQUARES has made it possible for me to eliminate much of the material to which I formerly subscribed.

Frank Kaltman's RECORD REVIEWS are tops. I've learned to depend on them almost one hundred percent. Had I used this service years ago, I would not now have a pile of unused records on hand. RECORD REVIEWS alone are worth the subscription price of your magazine.

Oliver W. Lutgen
Marshfield, Mo.

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-

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THIS MONTH

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Yes, **AMERICAN SQUARES** is on the move to more enjoyable reading . . . more information features . . . more up-to-the-minute news . . . more modern lively graphics . . . more subscribers . . . more advertisers. In short, **AMERICAN SQUARES** is not resting on its laurels as the prestige magazine among square dancers and callers for over 17 years. To accomplish these goals more effectively, **AMERICAN SQUARES** has moved to Chicago, the nation's publishing and graphic arts center. Starting July 1, please address all correspondence to:

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- No. 8172 EVERYBODY'S SOMEBODY'S FOOL by Wayne West
- No. 8174 IF YOU DON'T, SOMEONE ELSE WILL by Jack Petri
- No. 8175 SORTA WONDERING by Charlie Guy
- No. 8176 MY SISTER KATE by Bill Peters
- No. 8177 YES, SIR by Johnny Schultz
- No. 8178 RED HOT MAMA by Johnny Schultz

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OLD TIMER RECORDS

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10 RULES FOR CHILDREN'S DANCES

Children like to square dance. It's a type of dancing that appeals to them because it is fun, easy-to-do, sociable. Calling for children is both difficult and rewarding. These ten rules, based on rules used by Jo Bemis, Natick, Massachusetts as a result of years of experience, properly used will make children's dances go smoother and be more enjoyable. Give a copy of these rules to the children and explain them at your next dance.

1. Minimize noise and confusion. Come in quietly, talk softly, and stay put — either sitting or standing.

2. Listen for instructions. When the teacher, caller, or leader talks do as you are told quickly and quietly. Get into the requested formation at once.

3. One teacher is all. Do the correct thing yourself and do not tell others in your group what to do. If the teacher needs help, you may be asked to demonstrate.

4. Stay with your set. Once you have joined a set, wait until the leader ends a series of dances before leaving it.

5. Go around other sets. Never cut through a set to get where you are going.

6. Number one is experienced. The most experienced dancers should be at the head of the set for the first dance.

7. These are people, not sticks. Look at them, smile at them, learn their names. This is a social occasion.

8. Ask for a partner. Step up to a girl and ask her to be your partner. Don't beckon or nod. And when you leave the floor at the end of a tip, walk her to a seat.

9. Enjoy yourself. It is more fun when done correctly. Ignore mistakes of others and correct your own. This will add to your enjoyment and the enjoyment of others in your set.

10. Have a good time. True courtesy comes from helping others have a good time. This is the key to popularity.



Take a hot summer night, a river as mighty as the Mississippi, an \$11,000,000 boat, and add enthusiastic square dancers. Result: a Boat Dance that's different and fun.

Every summer members of The Greater St. Louis Folk and Square Dance Federation enjoy their favorite hobby while cruising down the Mississippi on the steamer Admiral.

It started at a midsummer meeting of the Federation over twelve years ago. The "Riverboat Square Dance Jamboree" has been a part of St. Louis dancing ever since. The Federation plans the program — usually 24 callers and 12 rounds in a four hour session, sells the tickets, and has the floor for the evening. (Photo at right is dancing on the boat.) Callers are chosen by the membership. Ballots are sent out to members, and they vote for the callers they want on the program.

The Admiral is a streamlined, all stainless steel, side-wheel steamboat. (See photo above). The second and third decks constitute the glass enclosed air-conditioned dance floor and a balcony for watchers.

"The lighting is rather subdued but still bright enough to reveal the fascinating whirl of colors in the dresses and shirts. The ultimate in effect for the viewer is achieved at this dance. I have never witnessed any other square dance quite as beautiful," says Edsel Hatfield, Editor of Squares & Circles, the Federation publication.

Attendance has been over 1,200. The Federation supplies its own sound system and uses records exclusively for dancing. During the first few years a square dance band furnished the music.

Boat dancing is a highlight of the summer for St. Louis dancers. It's fun, different. Again this summer people will square dance on the Mississippi.

"Over 1,000 St. Louis area dancers enjoy Square Dancing on the Mississippi each summer."

BOAT DANCE





Caller Don Zents reluctantly took square dance lessons in 1957. He's been an avid fan ever since. Past President of the Lima, Ohio Callers Association, he is well known throughout Ohio and Indiana.

BY DON ZENTS

Square dancers can generally be found in one of four groups. Usually these groups are called "levels," which is not a good term but is it used by most people. Because there are various levels in square dancing problems arise. Let's look at the four basic levels.

First Level: Beginners, and we need many, many of them, just out of class, and dancers who have no desire to learn all the new figures and terms who remain at this level during their entire dancing career.

Second Level: Dancers who begin to reach for more challenge and variety — we'll call them Intermediates. This category contains the majority of our dancers.

Third Level: Now we're at the point where the dancers begin to evaluate the caller by how many new things he can throw at them. They weed out the callers by the gross and only go to hear the ones that call their style of dance.

It is in this group that cliques and "our square" ideas begin to take hold. "Let the hammer down," "speed it up," "let's go, go, go." A few even

LEVELS LEVELS LEVELS LEVELS LEVELS

become, forgive me, "hot rodders." Now don't misunderstand me. These folks are having a barrel of fun, and don't think they're not. But, I'm sorry to say, that it's this level where we begin to see a drastic change taking place. Either they advance to the next level or start finding all kinds of faults with callers, dancers, clubs, and drop out of square dancing because it's lost its kick for them.

Fourth Level: This is the group that just loves square dancing and can't get enough of it. They made it through the Third Level and now they dance on a "high" level basis which includes all the top dog commands, belong to Arky clubs, Beermuggers, and also at this late date take up "styling." They work to perfection and usually are very good dancers.

Now let's take an open dance and put all these levels together. Add one caller. His job is to provide an evening of dancing that will satisfy this group. If he caters to group one and two, then three and four are disgusted. If he caters to group three and four, then one and two are discouraged. From

experience, I find that group four is usually the most pliable of the four groups. They usually understand the problem and go along with it. Group one is the touchy group. And we need these people most to fill vacancies created by the "drop outs."

This leaves only one thing for us callers to do. Cater to the majority and let those dancers who get disgusted call us names and run us out of town if they want. An open dance should be fun for all. On the other hand, a club situation enables you to determine a certain level and stick with it.

Evaluate your club and establish the level you wish to have or belong to. It can be fun, intermediate, advanced, Arky. Then try to maintain the whole club as near as possible to that level. Then when the caller lets loose he can call to that level and not be calling down to a few squares all evening.

Now that we've talked this over, one thing remains — Square Dancing is Fun! So before we ruin a good thing, let's just relax a minute and see where we fit in the square dance picture. I, for one, am beginning to see the light.



NEWEST RELEASES

SQUARE DANCES

FENTON "JONESY" JONES

No. 928-A

"WHEN YOU WORE A TULIP"

flip instrumental

DON STEWART

No. 930-A

"I WON'T BE NUMBER TWO"

flip instrumental

BOB VAN ANTWERP

No. 929-A

"THE SHIEK"

flip instrumental

JERRY HELT

No. 931-A

"IT'S YOU I LOVE"

flip instrumental

ROUND DANCES

No. 932-A

"ROCKIN' MOOD TWO STEP"

dance by

Emmett and Monette Courtney

No. 932-B

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WALTZ"**

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Square Dance Workshop



EVER LOVIN' DIXIELAND

Record: Lore No. 1024 — Instrumental/calls by Johnny Creel.

Dance: Johnny Creel, New Orleans, La.

Music: The Southerners.

Opener, Break, and Closer:

Join hands, circle left, go round that ring

Left allemande, then your partner you swing

One and three go up and back, then half square thru

Right and left thru the outside two, turn your girl and then

You want to dive thru, pass thru, left allemande

Come back one and promenade around that land

Take her home down where the folks are grand

To your Ever Lovin' Dixieland.

Figure:

Four ladies chain, you're going to turn her around

Chain her home again and promenade that town

One and three wheel around, go right and left thru

Pass thru, bend the line, go right and left thru

And then you star thru, pass thru, left allemande

Pass your own, take the next and promenade that land

We've got more pretty girls than the sea's got sand

In my Ever Lovin' Dixieland

(Sequence: Opener, Figure twice for heads, Break, Figure twice for sides, Closer.)

A BREAK

By C. O. Guest, Dallas, Texas

The head ladies chain across the way

Finish it off with a half sashay

Forward four and back with you

Forward again and star thru

Right and left thru the outside two

Then dive thru, pass thru, star thru the outside two

Pass thru, on to the next, right and left thru

With a full turn to the next old two

Two ladies chain, that's what you do

Pass thru, on to the next, cross-trail thru

Allemande left. . .

STAR BACKER NO. THREE

By Gordon Blaum, Miami, Fla.

Heads to the middle and back to the bar

Forward again, make a right-hand star
It's a right-hand star, go 'round the land

Back by the left to the promised land
Pick up the corner with an arm around

Star promenade, go 'round the town

The outside four roll back one

A boy and a boy, a girl and a girl

Star promenade, go 'round the world

Let's face the middle and back away

The men go forward and back, I say

Then dixie chain, turn left, behind the ladies stand (men side by side)

Ladies dixie chain, split the men, both turn left

Around one, stand four in line

Forward eight and back you reel

Pass thru, then wheel and deal

Dixie chain, lady go left, gent right

Allemande left. . .

SQUARE DANCE WORKSHOP is composed of material submitted by YOU — our readers. Mail original and creative material to Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

LIMEHOUSE BLUES

Record: MacGregor No. 915 — Instrumental/calls by Bob Van Antwerp.

Dance: Bob Van Antwerp, Long Beach, Calif.

Music: The Mavericks.

Opener and Break:

Docey your corner, now swing with your own

Gents you star left now, go one time to home

Turn your partner right, your corner left hand swing

With your partner do-sa-do, go once around and then

Face your partner, star thru, then Calif. twirl

Allemande your corner, promenade your own sweet girl

Promenade home with that good lookin' gal

The Limehouse Blues are for you and your pal.

Figure:

One and three square thru, it's four hands and then

Right and left thru and you turn 'em and then

Dive thru and do-sa-do to an ocean wave you do

Rock it forward up and back and do a right and left thru

Turn the girls and pass thru, swing the one you meet

Swing her once or twice, then you promenade the street

Walk her back home thru that Chinatown street

The Limehouse Blues is to dance with a beat.

(Sequence: Opener, Figure twice for heads, Break, Figure twice for sides.)

DEL RIO STAR

By Lillian Green, Del Rio, Texas

Heads to the center and back to the bar Forward again, make a right hand star

It's a right hand star in the middle of town

Back by the left and don't slow down Take your corner with an arm around

Star promenade, go 'round the town The inside out and the outside in

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Go once and a half, you're gone again
 Outside gents, don't get mixed
 Roll back one and make it six
 Lone little ladies, don't be late
 Roll back one and make it eight
 Bend that line to lines of four
 Go into the middle and back once
 more

The center two a left square thru
 While the ends, you star-twirl that
 opposite girl
 Allemande left. . .

FUN FOR U

By John Ward, Alton, Kans.

The heads go up and back by jing
 Now pass on thru and split the ring
 Go round one, line up four you do
 Go forward eight and back with you
 Star thru, substitute right there
 Now half square thru across the square
 Go round just one and line up four
 Go forward eight and back once more
 Star thru, substitute right there
 Do a half square thru across the square
 Now U turn back and star thru
 Allemande left with your left hand. . .

PELICAN STAR

By Bill Adams, New Orleans, La.

Heads go forward and back with you
 Forward again and square thru
 Four hands 'round, here's what you do
 Star by the right with the outside two
 Heads to the middle with a left hand
 star

Star by the left in the middle of town
 Back with the right and don't slow
 down

Take your corner with an arm around
 Star promenade, go 'round the town
 The inside out, the outside in
 Once and a half, put the other folks in
 Star by the left and hear me say
 The inside ladies roll away
 Men star left in the same old way
 Girls step out, take a back track
 Meet that same man, box the gnat
 Change hands, a left allemande. . .

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BEND THE ENDS

By Harold Thomas, Rock Hill, S. C.
Just promenade, go round the world
Gents roll in, a left face whirl
Promenade with the corner girl
Girls roll out, skip one man
Promenade the next, go round the land
Heads wheel around and pass thru
On to the next and star thru
Dive thru, pass thru, right and left
thru
Dive thru, pass thru, right and left
thru

Star thru across the way
One and three do a half-sashay
Forward eight and back that way
Bend the ends, that's what you do
The other four a right and left thru
Turn on around and left square thru
Count four hands, then watch it, man
Should find the corner, left allemande.

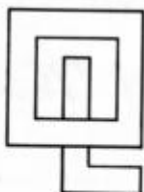
PRELUDE TO HASH

By Milton Lease, Palm Springs, Calif.
Side gents and your corner girl
Up to the middle and back to the
world
Forward again, half square thru

Swing the girl who's facing you
Just the heads go forward and back
Then star thru, double pass thru
Face your partner, line up four
Star thru, double pass thru
Face your partner, line up four
Star thru, double pass thru
Face your partner, go forward and
back
Just the ends, you box the gnat
Right and left grand right after that.

JEEPERS

By "Chappie" Chapman, Encino, Calif.
The head two ladies chain across
Same men promenade that new boss
Half way 'round, that's what you do
Down the middle go right and left
thru
Then everyone promenade
Take a walk with the pretty little
maid
Promenade but don't slow down
One and three wheel around, circle up
four
One full turn, don't cut it short
The head couples you rip and snort



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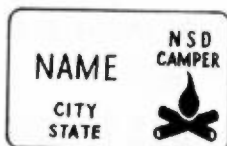
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on White background.

Pull 'em thru, make lines of four
 Bend the line and don't get sore
 The girl on your left a half-sashay
 Forward up, then back away
 Square thru three-quarters 'round
 Then allemande left the one you
 found.

BLUETAIL FLY

Record: Square L No. 102 — Instru-
 mental/calls by Melton Luttrell.

Dance: Melton Luttrell, Fort Worth,
 Texas.

Music: Rhythm Outlaws.

Opener, Break, and Closer:

Honor your partner and your corner
 too

Sashay your partner half way thru
 Bow to the girl to the right of you
 And re-sashay that's what you do
 Allemande left with your left hand
 A right to your honey, go right and
 left grand

Every other girl and every other guy
 Promenade home with the Bluetail
 Fly

*"Jimmy cracked corn and I don't
 care

Jimmy cracked corn and I don't care
 Swing your little honey when you get
 there

My massa's gone away."

Figure:

First and third bow and swing
 Lead right out to the right of the ring
 Lady 'round the lady and the gent
 follow

Ladies hook in the middle with a
 right elbow

Gent around the gent with the lady
 in tow

Gents hook in the middle with a left
 elbow

Pick up the girl you call your own
 Star promenade till you get back
 home

Spread that star across the set
 Gents back out, the girls chain left
 Turn her boys, you're not thru yet
 Promenade around with a brand new
 pet

*Repeat chorus from above.

(Sequence: Opener, Figure twice for
 heads, Break, Figure twice for sides,
 Closer.)



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Square Dance Workshop

NEW BASICS

New "basics" add variety and interest to square dancing. Some become a permanent part of our activity, some die a fast death. Each month a current proposed "basic" is explained and workshopped for your consideration.

FOLD THE BOY, FOLD THE GIRL BASIC

by Dick Kenyon, Lansing, Mich.

This basic may be used from almost any couple position; i.e., from a normal or a half-sashayed position. To fold the boy (or girl, or centers, or ends), the two persons working as a couple join inside hands and fold the partner designated to face them.

BIG EIGHT

by Dick Kenyon, Lansing, Mich.
Allemande left and swing your girl
All four couples FOLD A GIRL, star
thru

Then promenade, go around the town
Keep on going and don't slow down
One and three will wheel around
Right and left thru, turn on around
Pass thru — wheel and deal
Double pass thru, FOLD A GIRL
Star thru, make a line of eight
Go forward and back, don't be late
Bend that big old line you do
Right and left thru, turn your Sue
Cross trail back, look out man,
There's the corner, left allemande . . .

FOLDEMANDE

by Dick Kenyon, Lansing, Mich.
Head two ladies chain to the right
New head ladies chain across
Heads to the right, and circle four
Head gents break to a line of four
Forward and back, don't get lost
Then pass thru and wheel-cross
Forward eight, back to the land
FOLD A GIRL, left allemande . . .

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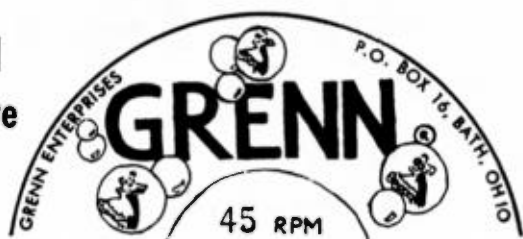
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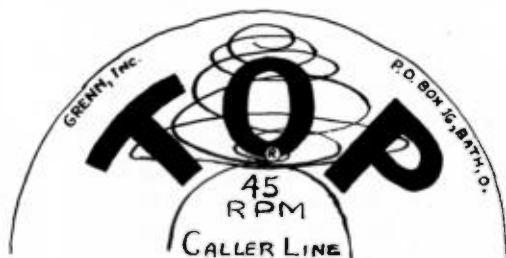
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Round Dance Workshop

TOO MUCH MUSTARD

By Dot and Date Foster, Decatur, Ill.

Record: Grenn No. 14039.

Position: Loose closed.

Footwork: Opposite. Directions for M.

Intro: (4 meas. 2 cts to a meas.)

1-4 Wait; Wait; Side, Touch; Side, Touch;

In loose cl. pos. M facing LOD, M's L, W's R arms held out to side, but pointed diag. down, M's L hand holding W's wrist (W's palm down), step to side on L, tch R to L; step to side on R, tch L to R.

Meas.

Dance

1-8 Fwd, 2; 3, 4; 5, 6; Jump, Kick; Fwd, 2; 3, 4; 5, 6; Jump, Kick;

This is a part of the Old Castle Walk and should be danced in a loose Cl. Pos. (arm and hand hold as described in Intro.). With long smooth gliding steps and in a lilting airy manner M dances fwd (W backing up) 6 steps on ct 7 a slight jump on both feet, on ct 8 a slight lift on R ft as L leg is kicked up in back (L knee bent and L foot and leg at R angle). W does opp. with R foot. Repeat with same footwork, start L, 6 steps fwd, jump and kick.

9-12 Walk In, 2; Pivot, 2; Walk Out, 2; Pivot, 2;

Turning twd COH, take semi-cl pos and walk in 2 steps, L, R; Take cl. pos pivoting 1/2 R face in 2 steps L, R, to face wall; In semi-cl. repeat twd wall 2 steps, L, R; In cl pos, pivot 1/2 R face again to end in closed pos M facing LOD.

13-16 Two-Step Bal L; Two-Step Bal R; Spin Her R, 2; 3, 4;

In cl pos two-step bal twd COH (L, R, L); Two-step bal twd wall, (R, L,

R); (At same time M places W's R hand behind her back and changes it from his L to his R hand). M takes 4 small steps slightly fwd as he leads W into a 1-1/2 R face spin (4 steps). End open position, both facing LOD with inside hands joined.

17-24 Fwd, Back; Back, Fwd; Walk, 2; 3, 4; Back, Fwd; Fwd, Back; Walk, 2; 3, 4;

Both facing LOD, side by side with inside hands joined, step fwd on L (W's R), back on R, back on L, fwd in place on R; Drop hands- and walk fwd 4 steps (L, R, L, R); Step back on M's L, fwd on R; fwd on L, back on R; then walk backward 4 steps (L, R, L, R); (Styling Notes- on the 4 walking steps fwd and backward, arms should be held down and slightly away from sides, wrists bent so that palms are down. Shoulders swaying slightly with each step).

25-28 Point, Point; Side, Together, Side, -; Point, Point; Side, Together, Face, -;

Still facing LOD, no hands joined, point L to side, point L toe to arch of R; Step L to side, close R to L, step side on L (two-step away from partner); Repeat with opp. ftwork, but moving back twd partner with small steps to end Facing, approx. 2 ft apart.

29-32 Fwd, Back; Back, Drag; Back, Fwd; Step, Close, Step, -(manuv);

Step fwd twd partner on M's L, W's R, press hands flat against partners, step back on R with a slight push away; Back on L (long step), Drag R ft back slowly on ct of 2 (no weight); Step back on R sharply, fwd on L, then one two-step fwd twd partner (R, L, R) (M manuv 1/4 L on last step to face LOD, W

manuvering over in front of M to take loose closed pos to start dance again).

Dance Goes Thru 3 Times.

ENDING; On last two step (Meas. 32) finish facing partner with hands flat against partners in LOD.

LOVELY LADY MIXER

By Homer Howell,
Oklahoma City, Okla.

Record: Lloyd Shaw No. 250.

Position: Open, facing LOD.

Footwork: Opposite. Directions for M.

Meas

Intro

1-4 Wait 2 Meas; Bal Away; Bal Together;

Dance

1-4 Waltz Away; Waltz Together; Waltz Away; Maneuver;

Starting M's L, waltz diagonally fwd and away from each other (at arms' length); starting M's R, waltz diagonally fwd and twd each other; repeat measure 1; M maneuver his back to LOD, stepping R,L,R (W step L,R,L) almost in place, and take closed position.

5-8 Waltz (R-face); Waltz; Waltz; Twirl W to Open Position;

In closed pos, M step back in LOD on L and dance three R-face turning waltzes, to end facing LOD; on meas 8, M steps in place (R,L,R) while W twirls R-face (L,R,L) into open position;

9-12 Waltz Away; Waltz Together; Waltz Away; Maneuver;

Repeat Measures 5-8;

13-16 Waltz (R-face); Waltz; Waltz; Twirl W to Face M;

Repeat Measures 13-15; on meas 16, M, facing LOD, twirls W R-face under her R and M's L hands, ending



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with partners facing, both hands joined, M facing LOD;

17-20 Balance Together; Balance Apart; Balance Together; Balance Apart;

M facing LOD, W facing RLOD, both hands joined, balance together — step twd each other on M's L, touch R (W opp); step apart on M's R, touch L; step fwd on L, touch R; step back on R, touch L;

21-24 Weave-Waltz; Weave-Waltz; Weave-Waltz; Weave-Waltz;

Starting on M's L (W's R) and moving in a "weave the ring" figure, (M moving LOD, W, RLOD) pass R shoulders with partner in 3 steps; pass L shoulders with the

COVER TALK

Who square dances? Well, everybody square dances. It's one hobby that is enjoyed by doctors, teachers, preachers, carpenters, salesmen, and truck drivers. Old and young—for all it's fun. Stan Burdick's cover personality this month evidently believes square dancing is a way of life. This philosophy even carries over to his work.

2nd person, pass R shoulders with 3rd person, pass L shoulders with the 4th person and face the fifth;

25-28 Balance Together; Balance Apart; Balance Together; Balance Apart;

Joining both hands with the 5th person, repeat the balances of meas 17-20 with this new partner;

29-32 Weave-Waltz; Weave-Waltz; Weave-Waltz; Weave-Waltz;

Repeat Meas 21-24. Repeat the weave - waltzes. As W passes L shoulders with the 4th man, she does a 1/2 R-face turn to come into open position with the 5th man (solo turn), and start the dance again with him.

The entire dance is done three times.

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Record - Reviews

By Frank L. Kaltman

BELCO 103

Square Dance called by Ken Golden

Mamma Blues/Instrumental

BELCO 104

Shake Hands Friend, You're From Texas/Instrumental

Square Dance called by Jerry Adkins

Another singing square made up of glossary figures.

BLUE STAR 1609

Keep Those Cold Icy Fingers Off Of Me/Instrumental

Square Dance called by Andy Andrus

A rather humorous little novelty which should please the club callers.

BLUE STAR 1610

Too Many Sweethearts/Instrumental

Square Dance called by Andy Andrus

Simple singing call with good clarity for beginning club dancers.

BLUE STAR 1611

Smile Darn You, Smile/Instrumental

Square Dance called by Marshall Flippo

Marshall Flippo does a masterful singing call of "Smile Darn You, Smile."

BLUE STAR 1612

Ragtime Annie/Sasafrass

Hoedowns played by The Texans

A rather weakly played pair of hoedowns, with nothing particularly unusual about them.

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LORE 1025**Colinda/Instrumental**

Square dance called by Johnny Creel

A very neatly done singing call which should appeal. The instrumental is good, and the call is high club-level.

LORE 1026**Country Music's Gone To Town/Instrumental**

Square Dance called by Johnny Creel

Another neat singing call by Johnny Creel. This boy is pretty good. Club dancers will like him.

LORE 1027**New Moon Over My Shoulder/Instrumental**

Square Dance called by Bob Augustin

Another glossary call.

LORE 1028**You Are My Sunshine/Instrumental**

Square Dance called by Bob Augustin

"You Are My Sunshine" has always been a very pleasant tune, and this performance is acceptable.

SETS IN ORDER 124**Are You From Dixie/Instrumental**

Square Dance called by Bob Page

A delightfully simple beginners square dance, of which there are entirely too few made. This should be acceptable to the non-club dancers.

SQUARE L 101**Old River Line/Instrumental**

Square Dance called by Melton Luttrell

Another new label and after the caller gets over his tension at the beginning of the record, it isn't bad. The instrumental side is quite competent.

SQUARE L 102**Bluetail Fly/Instrumental**

Square Dance called by Melton Luttrell

What a difference! On the previous record, we were almost ready to write Melton Luttrell off the books. But with this record, he definitely establishes himself as a recording artist.

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Square Dance called by Don Atkins
- GOLDEN SQUARE 6002** Pretend/Instrumental
Square Dance called by Jerry Firenzi
- GOLDEN SQUARE 6004** Bumming Around/Instrumental
Square Dance called by Bill Castner
- Welcome to another new label. The three principals in this outfit are each represented with a singing call. We greet with great joy, Bill Castner's terrific recording of "Bumming Around." May we point out that this is not an original dance. The body of the dance was originated by Floyd Woodhull and recorded by him, once for RCA Victor in 1946 as "The Bum Song," and a second time for Folkraft in 1952. Al Brundage also recorded this dance for Kismet in 1950. Bill has added a chorus and trimmings to the dance that has made it electrifying. This record will positively stop the show whenever it is presented.
- JEWEL 100** I Won't Go Huntin'/ Instrumental
Square Dance called by Jewel O'Brien
- Another new label, and I must say that for a first record, this one is terrific. A real lively and snappy production. Medium club level.
- JEWEL 101** Chinese Breakdown/Union County
Hoedowns played by The Fontana Ramblers
- If you like banjo hoedowns, this is one of the best you will ever hear.
- KALOX 1017** Tico-Tico/Instrumental
Square Dance called by Singin' Sam Mitchell
- A very well done singing version of "Tico Tico."
- SUNNY HILLS 171** Eight More Miles To Louisville/Instrumental
Square Dance called by George Work
-

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BLUE STAR 1613**Rawhide/Rareback**

Hoedowns played by The Texans

Another pair of production hoedowns with no particular merit.

BLUE STAR 1614**Lock My Heart/Instrumental**

Square Dance called by Buford Evans

Medium club level.

BLUE STAR 1615**Johnny Jingo/Instrumental**

Square Dance called by Marshall Flippo

A nice singing call delivered as only Marshall Flippo can do it. The Flippo magic makes this a very, very nice medium club dance.

TOP 25037**Wayward Wind/Instrumental**

Square Dance called by Dick Jones

A rather interesting novelty which is capably presented.

TOP 25038**Should I/Instrumental**

Square Dance called by Don Duffin

This record is a little fast, but should please the club dancers.

BLUE STAR LP-1004**Fun Level Square Dances**

Square Dance called by Marshall Flippo

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● **MOODUS, CONN.** — For the first time in the East, callers, teachers, leaders and officers can take part in a weekend of conferences, seminars, instructions and help from Ginny and Jim Brooks, Bruce Johnson, and Madeline and Dan Allen at the Atlantic Conference, Sept. 7-9, in Moodus, Conn. Write to: Mrs. Virginia Chace, 9 Howland Ct., No. Easton, Mass, for info.

● **RAPID CITY, S. DAK.** — Bob Ruff and Johnny LeClair headline the 9th Annual Black Hills Square Dance Festival, July 27-28, in Rapid City. C. Warren Coon, 314 St. Charles Street, Rapid City, S. Dak. is the contact person.

● **SPRINGFIELD, ILL.**—State Fair time is square dance time in Illinois. Exhibitions and a festival will be held August 11 in the Illinois Building on the Fairgrounds. Dancers everywhere are invited to take part in the non-competitive exhibitions. Write to Square Dance Division, Illinois State Fair, Springfield, Ill. for details.

● **BIRMINGHAM, ALA.** — Music by the Fontana Ramblers will be featured at the Fontana Swap Shop Staff Roundup Dance, August 4, in the Municipal Auditorium. Squares and rounds will be handled by the Swap Shop staff. For tickets contact: Dave Tyson, 1412 - 18th St. S.W., Birmingham, Ala. — *Joe Robertson*

FROM HERE AND THERE

● **CHICAGO, ILL.** — The Chicagoland Square Dance Festival, sponsored by the Chicago Area Callers Association, will be held at McCormick Place on Lake Michigan, October 28, according to President Russ Miller. Afternoon and evening sessions will be included.

Re-elected officers for the organization are: Russ Miller, Pres.; Walt Niezabitowski, Vice-Pres.; Vera Meier, Secy.; Fred Heckel, Treas.; and Tom Fogarty, Officer-at-Large. — *Marvin LaBahn*

● **GREENVILLE, S.C.**—Area dancers are sponsoring their 4th Annual Square Dance Formal in the Greenville Memorial Auditorium on July 21, 8:00 p.m. — *Mac McGuire*

● **LONG BEACH, CALIF.** — Trail in to the Trail-In Round Dance Party on July 19 at Silverado Park, Long Beach. Round dance before the International Festival. Contact: Evelyn and Art Johnson, 157 Harcourt St., Long Beach 5, Calif. — *Evelyn Johnson*

● **OHIO NEWS** — July 29 is the date for the Annual Cedar Point Square Dance Convention in Sandusky, Ohio. Several top callers are scheduled. For reservations write to: Convention, Box 2277 Annex, Sandusky, Ohio.

The Fall Festival sponsored by the Cleveland Round Dance Council will be Sept. 30, at the Berea Fairgrounds' Hall, Berea, Ohio. Contact: Helen and John Glekler, 5699 Onaway Oval, Parma 30, Ohio.

October 7 is the date for the Greater Cleveland Federation of Square and Round Dance Clubs Annual Square Round-up. It's at the Berea Fairgrounds' Hall, Berea, Ohio. Contact: Glenn Miller, 256 Paul Street, Bedford, Ohio.—*Tommie Jane and Berle Huffman*

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New York 27, N.Y.

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bine your favorite hobby with a vaca-
tion and attend the International
Square Dance Festival, July 20-22, in
the Long Beach Municipal Audi-
torium. Over eighty callers will call
for dancers from the western states,
Side trips to Disneyland, Knott's
Berry Farm, Catalina Island, and the
like are available. For reservations,
write to: Festival, P.O. Box 8156,
Long Beach 8, Calif. — *W. W. Meng*

● **MANITOBA, CANADA** — New-
ly elected officers of the Square Dance
Federation of Manitoba (Eastern Di-
vision) are: Thord Spetz, Pres.; Colin
Hugo and Elmer Greenslade, Vice-
Pres.; George Scrimgeour, Treas.; and
Meyl Almond, Secy. — *John Demps-
ter.*

● **Y-KNOT TWIRLERS** — Homer
Garrett and his Y-Knot Twirlers are
appearing on the Roy Rogers Show
at the Seattle World's Fair until July

YOUTH

by Ed Moody

*Youngsters reach a period
When they must just discard
The world where they imagine
For the world plain sound and hard
The time comes when they realize
Quite early in their teens
The world is not their oyster
A hand of kings and queens
The reason of awakening
Is that they stubbed their toes
On dreams they'd like to put across
But older heads said "No"
Experience has taught them*

7. Then they travel to Calgary and Vancouver, Canada. This group has appeared at many places throughout the country performing square dance routines. For info about the group, contact Homer at 6063 Lankershim Blvd., North Hollywood, Calif.

● **PLATTEVILLE, WISC.** — The Elks recently sponsored their 4th Annual Spring Festival Dance in the Armory. Arnie Kronenberger was the featured caller. — *Gene Knutson*

● **LAS VEGAS, NEV.** — Oran Gragson, Mayor of Las Vegas, led the Grand March to open the recent Western States Square Dance Convention in Las Vegas. Dancers from virtually all of the western states attended the Convention. — *Mary and Nate Stout*

● **TRUE LOVE** — "I end up with a date every time." "It's great for gals like me who don't exactly look like Liz Taylor or Jackie Kennedy." "I used to be shy until I started square dancing — now I have to flirt." Find out more about the benefits of square dancing in **THE SQUARE THAT'S NEVER A CUBE**, a feature article in the June **TRUE LOVE** Magazine. — *Bart Haigh*

● **WE GOOFED** — The June **AMERICAN SQUARES** was Number 10 — not Number 9. A combination of events resulted in a mis-print on last month's cover. This issue is Number 11 of Volume 17.

*As childish dreams blow up
That they should settle down and
think*

*In other words, grow up
Most youngsters soon accept their
lot*

*Learn by experience
That what was good for Mom and
Pop*

*For sure does make good sense
The figments of their thinking
Complex and full of bends*

*They learn are apt to lose for them
A host of valued friends*

*Why don't unthinking callers
Just face this brutal truth*

*Stop driving people homeward
Take lessons from our youth.*

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COMING EVENTS

- July 1: Ventura, Calif. F/D and S/D Festival.
 July 6-7: Cedar City, Utah. S/D Jamboree.
 July 6-7: Nelson, Tex. Midsummer Bonspiel.
 July 6-8: Orkney Springs, Va. NCAS-DLA S/D Weekend.
 July 7: Muskegon, Mich. Festival Dance. Walker Sports Arena.
 July 8: Evansville, Ind. R/D Institute. Rural Center.
 July 13-14: Savannah, Ga. 3rd Ann. Southern Aquaduck Convention. Memorial Park.
 July 19: Long Beach, Calif. Trail-In R/D Party. Silverado Park.
 July 20-21: Showlow-McNary, Ariz. 13th Annual White Mountain S/D Festival.
 July 20-22: Long Beach, Calif. 1st International S/D Festival. Municipal Auditorium.

- July 20-22: McMinnville, Oreg. 6th Ann. Oreg. S/D Festival. Linfield College.
 July 21: Greenville, S.C. 4th Ann. S/D Formal Memorial Auditorium.
 July 22: Seattle, Wash. World's Fair International S/D Rendezvous. Fairgrounds.
 July 26: Rapid City, S. Dak. Trail Dance. City Auditorium.
 July 27-28: Rapid City, S. Dak. 9th Annual Black Hills S/D Festival.
 July 28: Augusta, Ga. Central Savannah River Area S/D. Municipal Auditorium.
 July 29: Sandusky, Ohio S/D Convention. Cedar Point.
 Aug. 3-4: Flagstaff, Ariz. S/D Festival.
 Aug. 4: Birmingham, Ala. Roundup Dance. Municipal Auditorium.
 Aug. 8: Ashtabula, Ohio. S/D Jamboree. High School.
 Aug. 11: Springfield, Ill. State Fair Festival. Illinois Building. Fairgrounds.
 Aug. 11: Panguitch, Utah. S/D Jamboree.

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